

MARKETING STRATEGICO E COMUNICAZIONE

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Criteria for choosing brand elements

CRITERIA FOR CHOOSING BRAND ELEMENTS



- **Brand elements**, sometimes called **brand identities**, are those trademarkable devices that serve to identify and differentiate the brand.
- The main ones are **brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles** and **packages**.
- The **customer-based brand equity** model suggests that marketers should choose brand elements to enhance *brand awareness*; facilitate the formation of strong, favorable, and unique *brand associations*; or elicit positive *brand judgments* and *feelings*.
- The test of the brand-building ability of a brand element is what consumers would think or feel about the product if they knew only that particular brand element and not anything else about the product and how else it would be branded or marketed.

CRITERIA FOR CHOOSING BRAND ELEMENTS



In general, there are **six criteria** for brand elements

1. **Memorable**
2. **Meaningful**
3. **Likable**
4. **Transferable**
5. **Adaptable**
6. **Protectable**

The first three criteria—memorability, meaningfulness, and likability—are the marketer’s **offensive strategy** and build brand equity. The latter three, however, play a **defensive role** for leveraging and maintaining **brand equity** in the face of different opportunities and constraints.

CRITERIA FOR CHOOSING BRAND ELEMENTS



Memorability

A necessary condition for building brand equity is achieving a high level of **brand awareness**. Brand elements that promote that goal are inherently memorable and attention-getting and therefore facilitate recall or recognition in purchase or consumption settings

Meaningfulness

Brand elements may take on all kinds of **meaning**, with either **descriptive** or **persuasive** content.

- General information about the function of the product or service: Does the brand element have descriptive meaning and **suggest something about the product category**, the needs satisfied or benefits supplied?
- Specific information about particular attributes and benefits of the brand: Does the brand element have **persuasive meaning** and suggest something about the particular kind of product, or its key **points-of-difference** attributes or benefits?

1. Memorable

Easily recognized
Easily recalled

2. Meaningful

Descriptive
Persuasive

3. Likable

Fun and interesting
Rich visual and verbal imagery
Aesthetically pleasing

4. Transferable

Within and across product categories
Across geographic boundaries and cultures

5. Adaptable

Flexible
Updatable

6. Protectable

Legally
Competitively

CRITERIA FOR CHOOSING BRAND ELEMENTS



Likability

Independent of its memorability and meaningfulness, do customers and the brand element **aesthetically appealing**? Is it likable visually, verbally, and in other ways? Brand elements can be rich in imagery and inherently fun and interesting, even if not always directly related to the product.

1. Memorable

Easily recognized
Easily recalled

2. Meaningful

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Persuasive

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CRITERIA FOR CHOOSING BRAND ELEMENTS



Transferability measures the extent to which the brand element adds to the **brand equity** for new products or in new markets for the brand.

- **How useful is the brand element for line or category extensions?**
In general, the less specific the name, the more easily it can be transferred connotes a massive South American river and therefore as a brand across categories. For example, Amazon can be appropriate for a variety of different types of products
- **To what extent does the brand element add to brand equity across geographic boundaries and market segments?** To a large extent this depends on the cultural content and linguistic qualities of the brand element. One of the main advantages of nonmeaningful, synthetic names like **Exxon** is that they transfer well into other languages.

1. **Transferable**
Easily recognized
Easily recalled
2. **Meaningful**
Descriptive
Persuasive
3. **Likable**
Fun and interesting
Rich visual and verbal imagery
Aesthetically pleasing
4. **Transferable**
Within and across product categories
Across geographic boundaries and cultures
5. **Adaptable**
Flexible
Updatable
6. **Protectable**
Legally
Competitively

CRITERIA FOR CHOOSING BRAND ELEMENTS



Adaptability

The other consideration for brand elements is their **adaptability** over time. Because of changes in consumer values and opinions, or simply because of a need to **remain contemporary**, most brand elements must be updated. The more *adaptable* and *flexible* the brand element, the easier it is to update it. For example, logos and characters can be given a new look or a new design to make them appear more modern and relevant.

Protectability

Another consideration is the extent to which the brand element is **protectable**— both in a legal and a competitive sense.

Marketers should (1) choose brand elements that can be legally protected internationally, (2) formally register them with the appropriate legal bodies, and (3) vigorously defend trademarks from unauthorized competitive infringement.

1. Memorable

Easily recognized
Easily recalled

2. Meaningful

Descriptive
Persuasive

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Competitively



OPTIONS AND TACTICS FOR BRAND ELEMENTS



- Consider the advantages of “Apple” as the name of a personal computer.
- Apple was a simple but **well-known word** that was distinctive in the product category—which helped develop **brand awareness**.
- The meaning of the name also gave the company a “**friendly shine**” and **warm brand personality**.
- It could also be reinforced visually with a **logo** that would transfer easily **across geographic** and **cultural** boundaries.
- Finally, the name could serve as a platform for **sub-brands** like the Macintosh, aiding the introduction of **brand extensions**.
- As Apple illustrates, a well-chosen **brand name** can make an appreciable contribution to the creation of brand equity.

BRAND NAME



Ideally, a brand name would be easily remembered, highly suggestive of both the product class and the particular benefits that served as the basis of its positioning, inherently fun or interesting, rich with creative potential, transferable to a wide variety of product and geographic settings, enduring in meaning and relevant over time, and strongly protectable both legally and competitively.

The brand name is a fundamentally important choice

- Brand names can be an extremely effective **shorthand means of communication**: whereas an advertisement lasts half a minute, customers can notice the brand name and register its meaning or activate it in memory in just a few seconds.
- Because it is so closely tied to the product in the minds of consumers, however, the brand name is also the most difficult element for marketers to change.

NAMING GUIDELINES



Selecting a brand name for a new product is certainly an art and a science

Surname

Dell, Siemens, Gillette

Descriptive

American Online, Pizza Hut, General Motors

Invented

Häagen-Dazs, Kodak, Xerox

Connotative

Duracell, Humana, Infiniti

Bridge

Westin, DaimlerChrysler, ExxonMobil

Arbitrary

Apple, Yahoo!, Infiniti

Lippincott Brand Name

Taxonomy

Source: <http://www.lippincott.com/>



Brand Awareness. Brand names that are **simple** and **easy to pronounce** or spell, **familiar** and **meaningful**, and different, distinctive, and unusual can obviously improve brand awareness

Simplicity and Ease of Pronunciation and Spelling

- Simplicity reduces the effort **consumers** have to make to comprehend and process the brand name.
- Short names often facilitate recall because they are easy **to encode** and store in memory—consider Jif peanut butter, Ban deodorant, and Bic pens.
- Marketers can **shorten longer names** to make them easier to recall. For example, over the years Chevrolet cars have also become known as “Chevy,” Budweiser beer has become “Bud,” and Coca-Cola is also “Coke.”

NAMING GUIDELINES

BRAND AWARENESS



Simplicity and Ease of Pronunciation and Spelling

- To encourage word-of-mouth exposure that helps build strong memory links, marketers should also make **brand names** easy to **pronounce**.
- In case of brands with difficult-to-pronounce names the firm has to devote so much of its initial marketing effort to teaching consumers how to pronounce the name. Polish vodka Wyborowa (pronounced VEE-ba-ro-va) was supported by a print ad to help consumers pronounce the brand name.
- The way a brand is pronounced can affect its meaning, so consumers may take away different perceptions if **ambiguous pronunciation** results in different meanings
- One research study showed that certain hypothetical products with brand names that were acceptable in both English and French, such as Vaner, Randal, and Massin, were perceived as more “hedonic” (providing pleasure) and were better liked when pronounced in French than in English.

Simplicity and Ease of Pronunciation and Spelling

- To improve pronounceability and recallability, many marketers seek a desirable cadence and pleasant sound in their brand names
- For example, **brand names** may use **alliteration** (repetition of consonants, such as in Coleco), **assonance** (repetition of vowel sounds, such as in Ramada Inn), **consonance** (repetition of consonants with intervening vowel change, such as in Hamburger Helper), or **rhythm** (repetition of pattern of syllable stress, such as in Better Business Bureau).

Familiarity and Meaningfulness

- The brand name should be **familiar** and **meaningful** so it can tap into existing knowledge structures.
- It can be **concrete** or **abstract** in meaning. Because the names of people, objects, birds, animals, and inanimate objects already exist in memory, consumers have to do less learning to understand their meanings as brand names.
- When a consumer sees an ad for the first time for a car called “Fiesta,” the fact that the consumer already has the word stored in memory should make it easier to encode the product name and thus improve its recallability.
- To help create *strong brand-category links* and aid brand recall, the brand name may also suggest the product or service category, as do JuicyJuice 100 percent fruit juices.
- Brand elements that are highly descriptive of the product category or its attribute and benefits can be quite restrictive, however. For example, it may be difficult to introduce a soft drink extension for a brand called JuicyJuice.

Differentiated, Distinctive, and Unique.

- To improve brand recognition brand names should be different, **distinctive**, and unusual.
- A **brand name** can be distinctive because it is inherently unique, or because it is unique in the context of other brands in the category.
- Distinctive words may be seldom-used or atypical words for the product category, like **Apple** computers; unusual combinations of real words, like Toys“R”Us; or completely made-up words, like Cognos or Luxottica.



Brand Associations

- Because the brand name is a compact **form of communication**, the explicit and implicit meanings consumers extract from it are important.
- In naming a new peer-to-peer communication technology, the founders landed on the descriptive “Sky peer-to-peer” which they decided to shorten to Skyper. When the corresponding Web address Skyper.com was not available, they shortened it again to the much more user-friendly Skype.
- The brand name can be chosen to reinforce an important attribute or benefit association that makes up its product positioning

To develop a **name** for a new disposable mini tooth-brush from Colgate, the firm went through a careful development process. Deciding to focus on the lightness, softness, and gentleness of the product, one name— **Wisp**—jumped out at company founder David Placek.



NAMING GUIDELINES



BRAND ASSOCIATION

- A **descriptive brand** name should make it easier to link the reinforced attribute or benefit
- Consumers will find it easier to believe that a laundry detergent “adds fresh scent” to clothes if it has a name like “Blossom” than if it’s called something neutral like “Circle.”
- Brand names that reinforce the initial positioning of a brand may make it harder to link new associations to the brand if it later has to be repositioned.
- if a laundry detergent named Blossom is positioned as “adding fresh scent,” it may be more difficult to later reposition the product, if necessary, and add a new brand association that it “fights tough stains (combatte le macchie difficili).”

NAMING GUIDELINES



BRAND ASSOCIATION

- **Meaningful names are not restricted to real words**
- Consumers can extract meaning, if they so desire, even from made-up or fanciful brand names.
- For example, one study of computer-generated brand names containing random combinations of syllables found that “whumies” and “quax” reminded consumers of a breakfast cereal and that “dehax” reminded them of a laundry detergent.
- Consumers are likely to extract meaning from highly abstract names only when they are sufficiently motivated.

NAMING GUIDELINES



BRAND ASSOCIATION

- Marketers generally devise made-up brand names systematically, basing words on **combinations of morphemes**.
- A morpheme is the smallest linguistic unit having meaning. There are 7,000 morphemes in the English language, including real words like “man” and prefixes, suffixes, or roots.
- For example, **Nissan’s Sentra** automobile is a combination of two morphemes suggesting “central” and “sentry” (sentinella).
- By combining carefully chosen morphemes, marketers can construct brand names that actually have some relatively easily inferred or implicit meaning.

NAMING GUIDELINES



BRAND ASSOCIATION

- Brand names raise a number of **interesting linguistic** issues
 - The letter X became popular (e.g., ESPN's X Games and Nissan's Xterra SUV) because X represents "extreme," "on the edge," and "youth"
- The **sounds of letters** can take on meaning as well
 - Some words begin with phonemic elements called *plosives*, like the letters b, c, d, g, k, p, and t, whereas others use *sibilants*, which are sounds like s and soft c.
 - Plosives escape from the mouth more quickly than sibilants and are harsher and more direct. Consequently, they are thought to make names more specific and less abstract, and to be more easily recognized and recalled.
 - On the other hand, because sibilants have a softer sound, they tend to conjure up romantic, serene images and are often found in the names of products such as perfumes—think of Chanel, Ciara (by Revlon), and Shalimar and Samsara (Guerlin).

NAMING GUIDELINES

BRAND ASSOCIATION



Brands are not restricted to letters alone

- Alphanumeric names may include a mixture of letters and digits (WD-40), a mixture of words and digits (Formula 409), or mixtures of letters or words and numbers in written form (Saks Fifth Avenue).
- They can also designate generations or relationships in a product line like BMW's 3, 5, and 7 series

NAMING PROCEDURES



A number of different procedures or systems have been suggested for naming new products.

1. Define objectives. Define the ideal meaning the brand should convey and consider the six criteria we have investigated

2. Generate names. With the branding strategy in place, next generate as many names and concepts as possible. Any potential sources of names are valid: company management and employees; existing or potential customers (including retailers or suppliers if relevant); ad agencies, professional name consultants, and specialized computer-based naming companies.

3. Screen initial candidates. Apply the test of common sense to produce a more manageable list. Companies for example start by eliminating the following:

- Names that have unintentional double meaning
- Names that are unpronounceable, already in use, or too close to an existing name
- Names that have obvious legal complications
- Names that represent an obvious contradiction of the positioning

NAMING PROCEDURES



(4) Study candidate names

- Collect more extensive information about each of the final 5–10 names. Before spending large amounts of money on consumer research, it is usually advisable to do an *extensive international* legal search.
- Because this step is expensive, marketers often search on a sequential basis, testing in each country only those names that survived the legal screening from the previous country.

(5) Research the final candidates

- Next, conduct consumer research to confirm management expectations about the memorability and meaningfulness of the remaining names.
- Consumer testing can take all forms. Many firms attempt to simulate the actual marketing program and consumers' likely purchase experiences as much as possible: they may show consumers the product and its packaging, price, or promotion

(6) Select the final name

Based on all the information collected from the previous step, management should choose the name that maximizes the firm's branding and marketing objectives and then formally register it

NAMING PROCEDURES

Seven Crucial Naming Mistakes

Source: <http://www.lippincott.com/>



1	Using cliched words such as “Innovation” or “Solution” in a name.	In most industry situations these kinds of words are so overused, they no longer have meaning.
2	Insisting on a name that can be found in an English dictionary.	Not only are such names scarce, they also may cause translation or other linguistic problems.
3	Taking the easy way out and settling on initials.	Initials may be easier to trademark, but an enormous budget is typically required to give them meaning.
4	Using terms like “Extra,” “Plus,” or “New” to communicate next generation products or improved line extensions.	Three more examples of words that have lost their meaning through overuse.
5	Adopting license-plate shorthand.	A name that customers have to work too hard to figure out is a turnoff—and a wasted opportunity.
6	Seeing how many names can be combined to make a confusing brand	Most that initially started in this direction have truncated to simpler shorter alternatives.
7	Asking for suggestions from friends and other uninformed sources.	The results that come from this approach seldom relate to or express a company’s business strategy.

URLs



- **URLs** (uniform resource locators) specify locations of pages on the Web and are also commonly referred to as **domain names**. Anyone wishing to own a specific URL must register and pay for the name.
- Every three-letter combination and virtually all words in a typical English dictionary have been registered
- Companies use coined words for new brands if they wish to have a Web site for the brand. For example, when Andersen Consulting selected its new name, it chose the coined word “Accenture” in part because the URL www.accenture.com had not been registered.
- An issue facing companies with regard to URLs is protecting their brands from unauthorized use in other domain names. A company can sue the current owner of the URL for copyright infringement, buy the name from the current owner, or register all conceivable variations of its brand as domain names ahead of time.
- In 2009, Citibank successfully led suit against Shui of China by showing that (1) Shui had a bad-faith intent to profit from using the domain name citybank.org; and (2) that the name was confusingly similar to, or dilutive of, Citibank’s distinctive or famous mark. Shui was forced to pay Citibank \$100,000 and its legal fees

URLs



- **Brand recall** is critical for URLs because it increases the likelihood that consumers easily remember the URL to get to the site
- At the peak of the Internet boom, investors paid \$7.5 million for Business.com, \$2.2 million for Autos.com, and \$1.1 million for Bingo.com. Many of these “**common noun**” sites failed, however, and were criticized, among other things, for having names that were too generic.
- Typically, for an existing brand, the main URL is a straightforward and maybe even **literal translation** of the brand name, like www.shell.com.

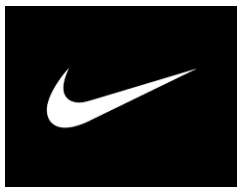
Logos and Symbols



Salvatore Ferragamo



- Although the **brand name** typically is the central element of the brand, visual elements also play a critical role in building brand equity and especially **brand awareness**.
- Logos have a **long history** as a means to indicate origin, ownership, or association. For example, families and countries have used logos for centuries to visually represent their names.



- Logos range from corporate names or trademarks (word marks with text only) written in a distinctive form, to entirely abstract designs.
 - Examples of **brands with strong word marks** and no accompanying logo separate from the name include Coca-Cola, Dunhill, and Kit Kat.
 - Examples of **abstract logos** include the Mercedes star, Rolex crown, CBS eye, Nike swoosh, and Olympic rings. These non-word mark logos are also often called **symbols**
 - Many logos fall between these two extremes. Some are literal representations of the brand name, enhancing brand meaning and awareness, such as the Arm and Hammer, American Red Cross.

Logos and Symbols



- Logos can be quite **concrete** or **pictorial** in nature like the American Express centurion, the Lando' Lakes Native American, the Morton salt girl with umbrella, and Ralph Lauren's polo player.
- Certain physical elements of the product or company can become a **symbol**, as did the Goodyear blimp, McDonald's golden arches, and the Playboy bunny ears.
- One danger is that consumers may not understand what the logo is intended to represent without a significant marketing initiative to explain its meaning.



in foto: Il più antico ristorante McDonald, aperto nel 1953, si trova a 10207 Lakewood Blvd. a Florence Ave. a Downey, California.

Logos and Symbols

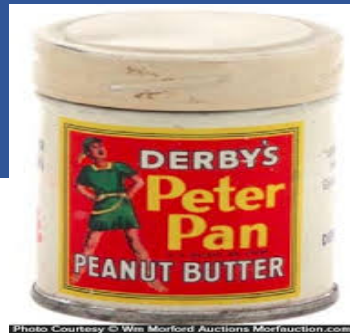


Benefits



- **Logos** and **symbols** are often **easily recognized** and can be a valuable way to identify products, although consumers may recognize them but be **unable to link** them to any **specific product** or brand.
- Another branding advantage of logos is their **versatility**
 - Because they are often nonverbal, logos transfer well across cultures and over a range of product categories (<https://www.melablog.it/post/195469/bulbs-il-nuovo-spot-apple-dedicato-ai-macbook-pro-con-touch-bar>)
 - Corporate brands often develop logos in order to confer their identity on a wide range of products and to endorse different sub-brands.
- **Abstract logos** offer **advantages** when the full brand name is difficult to use for any reason. In the United Kingdom, for example, National Westminster Bank created a triangular device as a logo because the name itself was long and cumbersome and the logo could more easily appear as an identification device on checkbooks, literature, signage, and promotional material
- Unlike brand names, logos can be easily adapted over time to achieve a more contemporary look.

Characters



- **Characters represent** a special type of brand symbol—one that takes on human or real-life characteristics
- Brand characters typically are introduced through advertising and can play a central role in **ad campaigns** and **package designs**
- Some are animated characters like the Pillsbury Doughboy, Peter Pan peanut butter, and numerous cereal characters such as Tony the Tiger and Snap, Crackle & Pop
- Others are live-action figures like Juan Valdez (Colombian coffee) and Ronald McDonald

<https://www.melablog.it/post/217354/spot-piu-belli-2018-apple>

Characters



Benefit



- Brand characters tend to be attention getting and quite useful for creating **brand awareness**.
- Brand characters can help brands break through marketplace clutter as well as help communicate a **key product benefit**. For example, Maytag's Lonely Repairman has helped reinforce the company's key "reliability" product association.
- The **human element** of brand characters can enhance likeability and help create perceptions of the brand as fun and interesting
- A consumer may more easily form a relationship with a brand when the brand literally has a **human** or other character presence. Characters avoid many of the problems that plague human spokespeople— "they don't grow old, demand pay raises, or cheat on their wives".
- Finally, because brand characters do not typically have direct product meaning, they may also be transferred relatively easily across product categories.
- Aaker notes that "the (which combines a sense of home-style baking with a touch of magic and fun) gives the brand latitude to extend into other baked goods—and perhaps even into other types of food where homemade magic and fun might be perceived as a benefit."
(<https://www.ispot.tv/ad/I6EM/keebler-perfectly-fudgey>)

Characters

Cautions



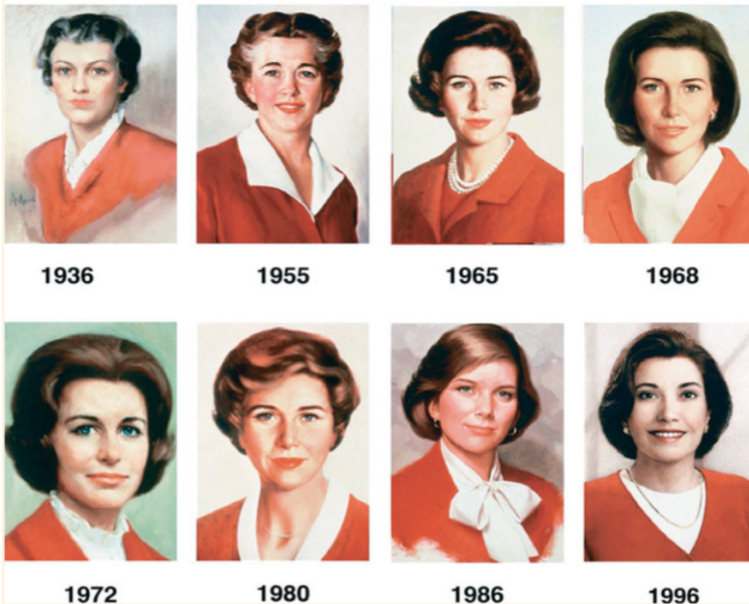
- There are some cautions and drawbacks to using brand characters. Brand characters can be so attention getting and well liked that they **dominate** other brand elements and actually *dampen* brand awareness.
- Characters often must be **updated over time** so that their image and personality remain relevant to the target market. Japan's famous Hello Kitty character, which became a multibillion dollar product and license powerhouse, found its sales shrinking over the last decade, a victim in part of overexposure and a failure to make the character modern and appealing across multiple media
- In general, the more realistic the brand character, the more important it is to keep it up-to-date.
- See the efforts by General Mills to evolve the **Betty Crocker** character over time.

Characters

Cautions



BETTY CROCKER MAKEOVER



One advantage of characters—they can be timeless. Although Betty Crocker is over 75 years old, she still looks 35!

Source: AP Photo/General Mills

Betty Crocker is a brand and fictional character used in advertising campaigns for food and recipes. It was originally created by the [Washburn-Crosby Company](#) in 1921 following a contest in the *Saturday Evening Post*. In 1954, [General Mills](#), an American [Fortune 500 corporation](#) branded the red spoon logo, giving various food-related merchandise the Betty Seal of Approval. ^[1] A portrait of Betty Crocker, first commissioned in 1936 and revised several times since, appears on printed advertisements and product packaging. On television and radio broadcasts, Betty Crocker was portrayed by several actresses, on radio by [Marjorie Husted](#) for twenty years, and on television by [Adelaide Hawley Cumming](#) between 1949 and 1964.

The character was developed in 1920 as a way to give a personalized response to consumer product questions. The name Betty was selected because it was viewed as a cheery, all-American name. It was paired with the last name Crocker, in honor of William Crocker, a Washburn Crosby Company director. ^[2]

Described as an American [cultural icon](#), the image of Betty Crocker has endured several generations, adapting to changing social, political and economic currents. ^{[3][4]} Apart from advertising campaigns in printed, broadcast and digital media, she received a number of cultural references in film, literature, music and comics.

Slogans



- **Slogans** are short phrases that communicate *descriptive* or *persuasive* information about the brand.
 - When Snickers advertised, “Hungry? Grab a Snickers,” the slogan also appeared on the candy bar wrapper itself (<https://www.youtube.com/watch?v=76holMVvAGY>)
 - They can function as useful “hooks” or “handles” to help consumers grasp the meaning of a brand—what it is and what makes it special

Slogan


Benefits



- Slogans build brand awareness by making **strong links** between the brand and the corresponding product category, like when Lifetime would advertise that it was “Television for Women.”
- Most important, slogans can help reinforce the **brand positioning** as in “Staples. That Was Easy.”
- Slogans often become closely tied to advertising campaigns and serve as tag lines to summarize the **descriptive** or **persuasive information** conveyed in the ads. DeBeers’s “A Diamond Is Forever” tag line communicates that diamonds bring eternal love and romance and never lose value.
- Slogans can be more expansive and more enduring than just ad tag lines . Nike has used tag lines specific to ad campaigns for events or sports such as “Prepare for Battle” and “Quick Can’t Be Caught” (basketball); “Write the Future,” (World Cup); “My Better Is Better” (multisport); and “Here I Am” (women) instead of the well-known brand slogan, “Just Do It

Designing slogan



- Some of the most powerful slogans contribute to **brand equity** in multiple ways.
 - They can play off the brand name to build *both awareness* and *image*, such as “Be Certain with Certs” for Certs breath mints; “Maybe She’s Born with It, Maybe It’s Maybelline” for Maybelline cosmetics; or “The Big Q Stands for Quality” for Quaker State motor oil.
 - **Slogans** also can contain product-related messages and other meanings.
- 
- Consider the historical Champion sportswear slogan, “*It Takes a Little More to Make a Champion*”. The slogan could be interpreted in terms of product performance, meaning that Champion sportswear is made with a little extra care or with extra-special materials, but it could mean that Champion sportswear is associated with top athletes. This combination of superior product performance and aspirational user imagery is a powerful platform on which to build brand image and equity.

Updating slogan



- Some slogans become so strongly linked to the brand that it becomes difficult to introduce new one.
- Marketers of 7UP tried a number of different successors to the popular “Uncola” slogan—including “Freedom of Choice,” “Crisp and Clean and No Caffeine,” “Don’t You Feel Good About 7UP,” and “Feels So Good Coming Down,” and for over five years the somewhat edgy “Make 7UP Yours.”
- A slogan that becomes so strongly identified with a brand can box it in. Or successful slogans can take on lives of their own and become public catch phrases (like Wendy’s “Where’s the Beef?”)
- Once a slogan achieves such a **high level of recognition** and acceptance, it may still contribute to brand equity, but probably as more of a reminder of the brand.
- At the same time, a potential difficulty arises if the slogan continues to convey some product meaning that the brand no longer needs to reinforce. The slogan can become restrictive and fail to allow the brand to be updated as much as desired or necessary

Jingles



- Jingles are musical messages written around the brand. Typically composed by professional songwriters, they often have enough catchy hooks and choruses to become almost permanently registered in the minds of listeners
- Jingles are not nearly as transferable as other brand elements.
- They can communicate brand benefits
- Jingles are perhaps most valuable in enhancing **brand awareness**.
- They repeat the brand name in clever and amusing ways that allow consumers multiple encoding opportunities
- A well-known jingle can serve as an advertising foundation for years. The familiar “Give Me a Break” jingle for Kit Kat candy bars has been sung in ads since 1988
- Finally, the distinctive four-note signature to Intel’s ads echoes the company’s slogan “In-tel In-side.”

<https://www.youtube.com/watch?v=6zaInONKRj0>

Packaging



- Packaging is the activities of designing and producing containers or wrappers for a product. Like other brand elements, packages have a long history.
- From the perspective of both the firms and consumers, packaging must achieve a number of objectives:

Identify the brand

Convey descriptive and persuasive information

Facilitate product transportation and protection

Assist in at-home storage.

Aid product consumption.

Packaging



- Marketers must choose the **aesthetic** and **functional** components of packaging correctly to achieve marketing objectives and meet consumers' needs.
- Aesthetic considerations govern a package's size and shape, material, colour, text, and graphic
- Functionally, *structural design* is crucial. For example, innovations over the years have resulted in food packages that are resalable, tamperproof, and more convenient to use—easy to hold, easy to open, or squeezable.
- Consider these recent General Mills packaging innovations: Yoplait Go-Gurt's yogurt in a tube packaging concept was a huge hit with kids and their parents

Packaging

Benefits



- Often, one of the strongest associations consumers have with a brand is inspired by the look of its packaging
- For example, if you ask the average consumer what comes to mind when he or she thinks of Heineken beer, a common response is a “green bottle.”
- The package can become an important means of **brand recognition** and convey or imply information to build or reinforce valuable **brand associations**.
- Structural packaging innovations can create a point-of-difference that permits a higher margin.
- New packages can also expand a market and capture new market segments. Packaging changes can have immediate impact on customer shopping behavior and sales: a redesign of Häagen-Dazs packaging increased favor shoppability by 21 percent.

Packaging at the Point of Purchase



- The right packaging can create **strong appeal** on the store shelf
- Many consumers may first encounter a new brand on the supermarket shelf or in the store. Because few product differences exist in some categories, packaging innovations can provide at least a temporary edge on competition.
- For these reasons, packaging is a particularly cost-effective way to build brand equity. It is sometimes called the “last five seconds of marketing” as well as “permanent media” or “the last salesman.”
- Walmart looks at packaging critically and tests whether consumers understand the brand promise behind the package within three seconds and up to 15 feet from the shelf.

Packaging Innovations



Packaging Innovations



- Packaging innovations can both lower costs and/or improve demand. One important supply-side goal for many firms is to redesign packages and employ more recyclable materials to lower the use of paper and plastic
- On the demand side, in mature markets especially, package innovations can provide a short-term sales boost.
- The beverage industry in general has been characterized by a number of packaging innovations.
- For example, following the lead of Snapple's wide-mouth glass bottle, Arizona iced teas and fruit drinks in oversize (24-ounce), pastel-colored cans with a southwestern motif became a \$300 million brand in a few years

Packaging

The Psychology of Packaging

Cornell University's Brian Wansink has conducted a series of research studies into the consumer psychology of packaging. His basic premise is as follows: "Many managers think the package's main purpose is to encourage purchase. For many consumer packaged goods, the package keeps on marketing the brand and influencing consumers long after it is purchased. After it is home it can influence how a person perceives its taste and value, how much a person uses at a time, and even how he or she uses it." Here are four of his fascinating findings.

Packaging Can Influence Taste

Our sense of taste and touch is very suggestible, and what we see on a package can lead us to taste what we think we are going to taste. In one study, 181 people were sent home with nutrition bars that claimed to contain either "10 grams of protein" or "10 grams of soy protein." In reality, both nutrition bars were identical, and neither contained any soy. Nevertheless, because many people believe soy to have an unappetizing taste, they rated the bars with "soy" on the package as "grainy," "unappealing," and "tasteless." The right words and image on a package can have a big influence on these expectations.

Packaging Can Influence Value

Long after we have bought a product, a package can still lead us to believe we bought it for a good value. First, most people believe the bigger the package, the better the price per ounce. Yet even the shape of a package can influence what we think. One study found that people believe tall, narrow packages hold more of a product than short, wide packages.

Packaging Can Influence Consumption

Studies of 48 different types of foods and personal care products have shown that people pour and consume 18–32 percent more of a product as the size of the container doubles. A big part of the reason is that larger sizes subtly suggest a higher "consumption norm." One study gave Chicago moviegoers

free medium-size or large-size popcorn buckets and showed that those given the larger buckets ate 45 percent more! Even when the popcorn was 14 days old, people still ate 32 percent more, though they said they hated it. The same thing happens at parties. MBA students at a Champaign, IL, Super Bowl party were offered Chex Mix from either huge gallon-size bowls or from twice as many half-gallon bowls. Those dishing from the gallon-size bowls took and ate 53 percent more. Shapes affect drinking too: people pour an average of 34 percent more into short wide glasses than tall narrow ones.

Packaging Can Influence How a Person Uses a Product

One strategy to increase use of mature products has been to encourage people to use the brand in new situations, like soup for breakfast, or for new uses, like baking soda as a refrigerator deodorizer. An analysis of 26 products and 402 consumers showed that twice as many people learned about the new use from the package than from television ads. Part of the reason such on-package suggestions are effective is that they are guaranteed to reach a person who is already favorable to the brand.

Sources: Brian Wansink and Se-Bum Park, "Sensory Suggestiveness and Labeling: Do Soy Labels Bias Taste?" *Journal of Sensory Studies* 17 (November 2002): 483–491; Brian Wansink, "Can Package Size Accelerate Usage Volume?" *Journal of Marketing* 60 (July 1996): 1–14; Brian Wansink, "Environmental Factors That Increase the Food Intake and Consumption Volume of Unknowing Consumers," *Annual Review of Nutrition* 24 (2004): 455–479; Brian Wansink and Se-Bum Park, "At the Movies: How External Cues and Perceived Taste Impact Consumption Volume," *Food Quality and Preference* 12, no. 1 (January 2001): 69–74; Brian Wansink and Junyong Kim, "Bad Popcorn in Big Buckets: Portion Size Can Influence Intake as Much as Taste," *Journal of Nutrition Education and Behavior* 37 (Sept–Oct 2005): 242–245; Brian Wansink and Matthew M. Cheney, "Super Bowls: Serving Bowl Size and Food Consumption," *Journal of the American Medical Association* 293, no. 14 (2005): 1727–1728; Brian Wansink and Jennifer M. Gilmore, "New Uses That Revitalize Old Brands," *Journal of Advertising Research* 39 (April/May 1999): 90–98; Brian Wansink, *Mindless Eating* (New York: Bantam Books, 2006).



Putting all together



- Each brand element can play a different role in building brand equity, so marketers “mix and match” to maximize brand equity
- The entire set of brand elements makes up the **brand identity**, the contribution of all brand elements to awareness and image. The cohesiveness of the brand identity depends on the extent to which the brand elements are consistent.
- Ideally, marketers choose each element to support the others, and all can be easily incorporated into other aspects of the brand and the marketing program